

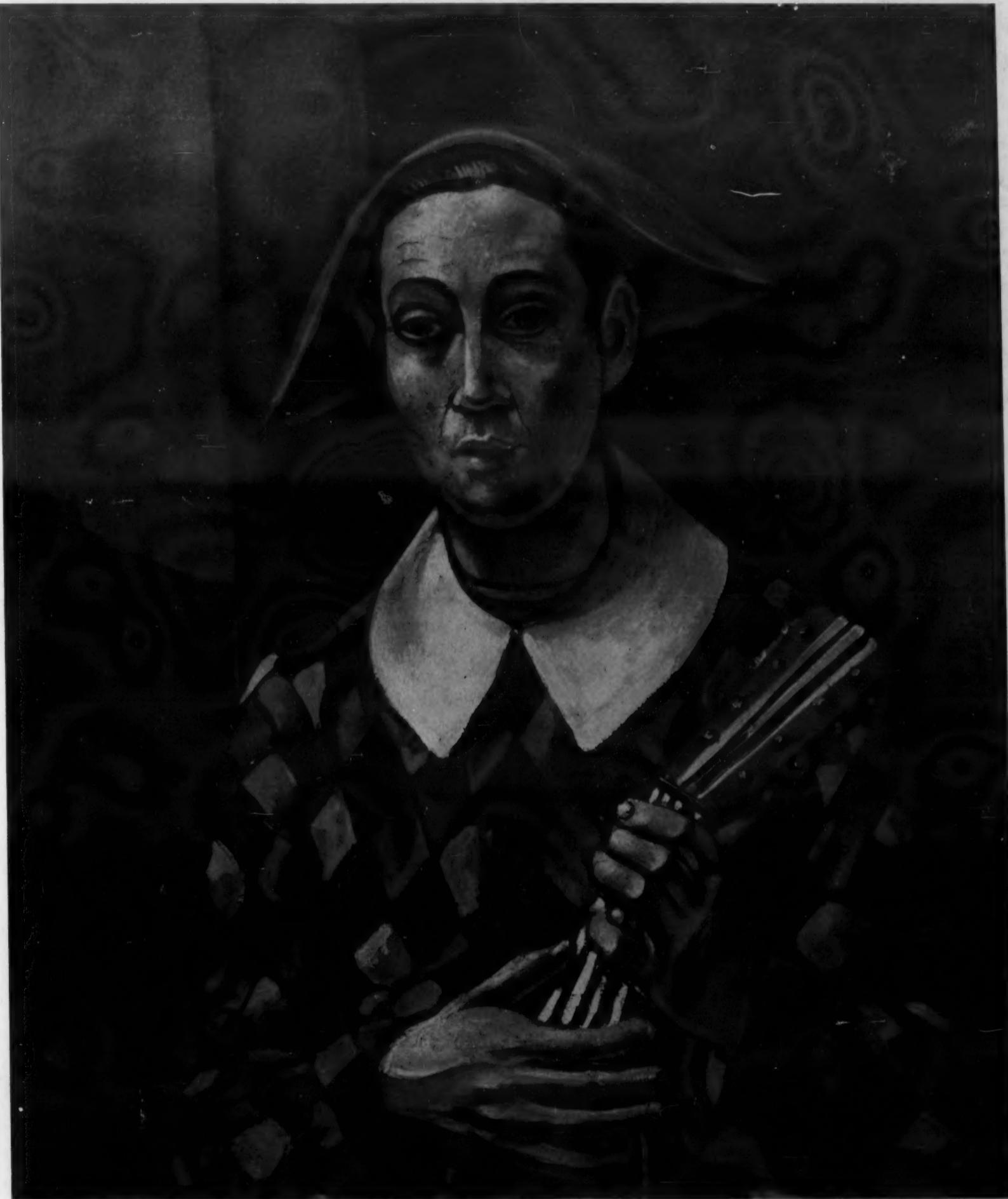
MAR 7 1932

The ART NEWS

VOL. XXX

NEW YORK, MARCH 5, 1932

NO. 23 WEEKLY



"ARLEQUIN, 1919"

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"My Peacock Fan"

by Dorsey Potter Tyson

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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, MARCH 5, 1932

Portraiture by Americans Seen In Loan Exhibit

Benefit Showing Sponsored by Mrs. William Randolph Hearst Features Work by Forty-eight Leading Artists.

By RALPH FLINT

Serving the cause of sweet charity, the current Loan Exhibition of American Portraits at the American-Ander son Galleries does more than help to support Mrs. William Randolph Hearst's Free Milk and Coffee Stations for the Unemployed, for it gives the New York public a unique opportunity to survey the field of contemporary American portraitists with a thoroughness not often vouchsafed. Some fifty artists are represented with nearly twice as many works, the display running through various halls and galleries in the commodious American - Anderson establishment. As the portrait problem is one that never seems to be at the point of solution, growing even more vexatious with the advancing modernistic modes, any help along these lines is something of a boon to society at large, for society still continues to indulge in the gentle pastime of being glorified for posterity. It sits and sits, with ever buoyant hope and cheerful patience, in the fond belief that it is getting a break at last and that this time the perfect portrait is going to come off, so to speak. But a disinterested glance about the rooms where our leading painters have been congregated to do honor to Mrs. Hearst's Milk Fund in particular, and to the genteel art of portraiture in general, will show how elusive this pictorial will-o'-the-wisp continues to be, despite the multitude of eager and ready painters and the endless line-up of willing sitters.

Of all the portraits on hand, the one and only truly imposing characterization is the Sargent portrait of John D. Rockefeller, one of the pair that he painted at the close of his career for a sum that is said to be the greatest ever received by any portraitist at any time in history. Here Sargent has caught the oil magnate with complete success, and has furthermore given the canvas something of the grand manner that he caught from the traditional English and Flemish portrait schools. It is smart and showy painting, compared with the moderns who go in for the new pictorial varieties, but it is a swell performance of the difficult and elusive art of portraiture by a master technician and a painter whose eye and hand combined so many times to produce uncanny characterizations. This grand canvas hangs in the center of the main gallery where the most august of the sitters are assembled. For company Mr. Rockefeller has William Randolph Hearst (by Howard Chandler Christy), Mrs. S. L. M. Barlow, "Ernest Beaux" (by her aunt, Cecilia Beaux), Mrs. Calvin Coolidge (by Leon Gordon), Miss Mary Gauthrop (by Ben Ali Haggan), Dr. Nicholas Murray Butler and Major General Ely (both by De Witt Lockman), the Hon. Andrew Mellon (by Gari Melchers and, I am told, Mr.



"THE AUCTION"

This painting, which was included in the exhibition by the American Society of Painters, Sculptors and Engravers, just closed at the Whitney Museum, is to be shown at the International Art Exhibition in Venice this spring. Here, the artist has displayed in lively fashion a scene at the Plaza Art Galleries with Mr. Edward P. O'Reilly conducting the sale. Photograph Courtesy Grand Central Galleries

By MAURICE STERNE

Important Cross Section of American Art Will Be Feature of Eighteenth International Show in Venice

American artists will be represented with a very important cross section at the eighteenth International Art Exhibition in Venice. Martin Birnbaum, noted authority and critic who now resides in Venice, has been appointed director of the exhibition for the United States. George D. Pratt, art patron and philanthropist, has generously and patriotically agreed to finance the showing, thus making it possible for the work of leading artists in this country to be properly set forth.

The Grand Central Art Galleries has built a beautiful gallery to represent America and liberally contributes this building at no charge. Other countries represented at the International are Italy, Austria, Belgium, Czechoslovakia, Denmark, Germany, Great Britain, Greece, Holland, Hungary, Poland, Russia, Spain and Switzerland. As the United States has no Department of Fine Arts, it occurred to Walter L. Clark, President of the Grand Central Art Galleries and American Commissioner for the International Exhibition, to build a gallery which would adequately house works from the United States until such a time as the Government might see fit to take over the pavilion.

The works of the great artists of this generation will be shown for a period of six months in Venice this year. One entire room will be devoted to the late George Wesley Bellows, and included among his paintings is the famous "Crucifixion" loaned by Mrs. Bellows as well as the "Dempsey-Firpo Fight" from the collection of the Whitney Museum and the "Sand Team" from the Brooklyn Museum. A number of other important paint-

ings have been loaned by Mrs. Bellows. Bellows was so essentially American that he never even visited Europe and it is confidently believed that this exhibition will attract more interest than that of any other American who has been shown abroad.

The Second Gallery will be devoted entirely to works by the famous Arthur B. Davies, and the following is a list of those who are generously loaning works for this room: The Montclair Museum, the Whitney Museum, the Addison Gallery, Andover, Mrs. Meredith Hare, Stephen C. Clark, Esq., Mrs. Arthur B. Davies, Mrs. A. Conger Goodyear and Miss Ida Hassell. At the request of Director Birnbaum, Mr. Robert McIntyre has assembled the entire Davies collection.

The Third Gallery, which will be entirely given over to the art of the American Indian, is being assembled and arranged by the noted painter, Mr. John Sloan. Included among the lenders in this section are Mrs. Herbert Hoover, Dr. Henry C. Fleming, Miss Amelia Elizabeth White, Mr. George D. Pratt, Miss Martha Root White, Mr. John Mead Howells, Mrs. John D. Rockefeller, Jr., and the Exposition of Indian Tribal Arts, Inc.

Among those whose works have been invited to represent the various tribes on this occasion are: Awa Tsireh, San Ildefonso Pueblo, New Mexico; Fred Kabotie, Hopi Pueblo of Shongopovi, Arizona; Oqwa Pi, San Ildefonso Pueblo, New Mexico; Ma-Pe-We (Velino Shije), Zia Pueblo, New Mexico; Otis Polelonema, Hano Pueblo, Arizona; Tse ye Mu (Romando Vigil), San Ildefonso Pueblo, New Mexico and Quah Ah (Tonita Pena), Cochiti Pueblo, New Mexico.

The Fourth Gallery at the American exhibition is devoted to the works of contemporary American painters, and the following men have been invited to exhibit: Maurice Stern, Gari Melchers, Charles W. Hawthorne, John Sloan, Robert Spencer, Maurice Fromkes, Frederick J. Waugh,

Leon Kroll, Robert Henri, Hovsep Pushman, Leopold Seyffert, Walter Ufer, Randall Davey, Ernest Blumenchein, Max Weber and Bernard Karfiol.

"The Three Women of Provincetown," Mr. Hawthorne's most famous canvas, is being loaned by George D. Pratt, Esq., and John Sloan's "The Wake of the Ferry, No. 1" by Miss Amelia Elizabeth White. "The Fishing Village" by Bernard Karfiol and "At Evening" by Max Weber are both from the collection of Mrs. Edith Gregor Halpert, while "Equestrienne" by Robert Henri comes from the Carnegie Institute.

An important group of animal sculptures by Herbert Haseltine will be added to the collection after it arrives in Venice. These works are in stone and marble and represent a commission given to the artist by the Field Museum in Chicago.

Through the generosity of the Export Steamship Corporation, the entire exhibition will be transported both ways free of charge.

Important plans have been formulated for the opening of the exhibition. To be present in the United States Gallery will be His Royal Highness, King Victor Emmanuel, Benito Mussolini, Count Volpi, American Ambassador John W. Garrett and Mrs. Garrett, Martin Birnbaum, director, and Walter L. Clark, commissioner of the exhibition of art of the United States. A pageant on the Grand Canal in which the royal party will approach the park in which the exhibition pavilions are located is an important ceremonial event. Soldiers will line both sides of the approach to the Gallery of the United States, and as the royal party pays its visit the Royal Italian Band will play the American National anthem.

Detailed information regarding this American exhibition, and the titles of the works to be shown may be obtained from Mr. Erwin S. Barrie, Director of the Grand Central Art Galleries, 15 Vanderbilt Avenue, New York City.

A Conservative Spirit Rules in Architects' Show

Academic Work Preponderates in Forty-seventh Annual of the Architectural League at the Fine Arts Building.

By RALPH FLINT

The Architectural League of New York, holding its forty-seventh annual exhibition at the galleries of the Fine Arts Building, plainly turns its back on the newer architecture that is rearing its uncompromising simplicities in our midst with increasing insistence. The old order does not change, so far as the League is concerned, and we have another demonstration of American ingenuity and taste in revamping the various architectural modes of other days to suit our modern conveniences. More than ever does this annual conference of the accepted leaders of our architectural world appear academic, and—if the truth be told—rather dull. They aim to please, apparently, these builders, and they are eminently successful, particularly on the domestic side of the situation. Most certainly our landscape architects are getting to be past masters of the gentle art of embowering our buildings to best advantage. But with the exception of one or two faint hearted efforts to do the right thing by the new architectural orderings, this forty-seventh conference of the architectural brotherhood is a far from stimulating affair.

Nor has the committee in charge of installation done anything to improve the up-hill-and-down-dale feeling of the exhibitions. Now that the Howe and Lescaze resignation has been publicly aired, it more than ever puts it up to the League to justify its stand-pat attitude. And it will take more than authorized statements and refutations of challenging remarks; it will have to put on a better show, and that means that architects and builders will have to do their part in the first place. As for Howe and Lescaze, they and their colleagues are securely entrenched just a few blocks east on Fifty-seventh Street, where the architectural display at the Museum of Modern Art is showing the town the ins and outs of the new International Style. It is interesting to note that the attendance at the opening afternoon of the League's exhibition was nearly doubled by the crowds that poured through the six or seven small galleries of the Hecksher Building, where the Museum of Modern Art is staging its first architectural show.

Naturally a central section in the Vanderbilt Gallery has been reserved for a set of plates showing the manifold wonders of Shultz and Weaver's new Waldorf-Astoria, but the silver medal for architectural merit goes to Gehron and Ross for their Forum in the Education Building, State Library, Harrisburg, Penn. A large scale model of this interesting chamber is a feature of the general floor display of the main gallery. Ely Jacques Kahn is here with his new Hudnut Building and the Squibb Building, the latter belonging, I should say, to last year's display as we have enjoyed its fine mass and detail this considerable while. Rogers

(Continued on page 6)

(Continued on page 6)

A PUSHMAN BOUGHT BY METROPOLITAN

"The Daughter of the Sheykh," by Hovsep Pushman, has been purchased by the Metropolitan Museum. This painting, which occupied the position of honor at his recent exhibition at the Grand Central Galleries, was awarded a medal in 1921 at the Salon des Artistes Francais.

Other museums owning work by this Armenian-American are the Minneapolis Museum of Fine Arts, the Milwaukee Art Institute, the Layton gallery in Milwaukee, the Rockford Museum of Fine Arts, the Canajoharie Museum, the Museum of the University of Illinois and the famous Ackerman collection in Los Angeles.

Among the private collectors owning his work are Mr. Irving T. Bush, Mr. Walter Jennings, Mrs. Edward W. Bok, Mr. Alvan Macauley, Mr. Bartlett Arkkell, Mr. and Mrs. Albert C. Griffin, the estates of John McEntee Bowman and Samuel Mather.

AMERICAN ART IN LOAN EXHIBITION

(Continued from page 5)

Mellon's favorite likeness), Miss Anne Rainey (by Raymond P. R. Neilson), Judge Benjamin Cardozo and the Hon. Elihu Root (both by Augustus Vincent Tack), Mrs. John Amherst Cecil (by Nikol Schattenstein), the Hon. George Wickersham (by Ellen Emmet Rand), George St. John (by Leopold Seyffert), and so on and so on.

Quite at the other end of the exhibition from the Rockefeller portrait is a startlingly realistic likeness of Gene Tunney in his ring-side garb by George Luks, a rather upsetting bit of work after the generally complacent portraits in the other rooms. Mr. Tunney, in reality far handsomer than Mr. Luks has made him out and of a decidedly more intellectual mien, nevertheless serves admirably to make the equally startling transition from the little group of moderns who have been practically hidden away in the far nook by Walter Grant's offices, as if somewhat beyond the pale. But if you want paint interestingly applied, and you are alive to results that are more than mere comfortable presentations of comfortable people, you will do well to examine these works before leaving. Here we have Alexander Brook, Ernest Fiene, Henry Schnakenberg, the aforesaid Mr. Luks, and John Carroll. Near by, Guy Pene du Bois has an unconventional likeness of Mrs. Harry Payne Whitney that really belongs with this little band of insurgents who seem to argue that it is better to obtain the services of one who is primarily interested in good painting and secondarily in producing a decent portrait.

There are, of course, certain omissions in these ranks, notably that of Charles Hopkins, who is inevitably one, two, or three on anybody's list of eligible portraitists, but the round-up is fairly representative of what to expect from our contemporary practitioners in this field. We have no Sargent in our midst today to render such conspicuous service in this specialized department of painting, so we must look about us with exceeding care. Others ready to serve the possible sitter on view here are Erik Haupt, Albert Herter, Albert Sterner, Louis Betts, Wayman Adams, Leon Kroll, Luigi Lucioni, Abram Poole, Irving Wiles and John Young Hunter, to mention but a few.



"DAUGHTER OF THE SHEYKH" By HOVSEP PUSHMAN
Acquired by the Metropolitan Museum from the Grand Central Galleries, where this painter recently held a one-man show.

Conservative Spirit Rules in Architect's Annual Exhibition

(Continued from page 5)

and Poor's "Cape Cinema" is an amusing piece of design and decoration, while Reinhard and Hofmeister, Hood and Fouilhoux, and Harrison and MacMurray display a group of charmingly rendered studies of the famed Radio City group that is beginning to rise from the ashes of the famous brown-stone region where the speak-easy first took root.

Each show of the League is a sort of illustrated journal of Manhattan's architectural progress, and we naturally have the River House (Bottomley, Wagner, and White), the Museum of the City of New York (Joseph H. Freedlander), the Junior League Clubhouse (John Russell Pope), the American Red Cross Building (Delano and Aldrich), the City Bank Farmers' Trust (Cross and Cross), etc., etc. The new River House is one of the finest apartment developments in the city, and contains the celebrated River Club, so smartly decorated by Mrs. George Draper, which for some unaccountable reason is not recorded in this show. The Archibald M. Brown apartment, located in another wing of the River House, is here, however, and easily ranks as one of the handsomest and most individual achievements in this city, Mr. Brown of Peabody, Wilson and Brown, having been his own designer. The only modernism to be encountered in the League display is the ferro-concrete house by John Walter Wood, interiors with built-in furniture by Lee Simon-

son, and the Atlantic Beach Club by Joseph Urban. In addition, there is a group of works by Canadians and another by South African architects, and a generous display of landscape gardening by leaders in this field. One decorative novelty that struck me was Wharton Esherick's curious Caligari-like spiral staff in oak.

The frescoes and large scale decorations on view are, curiously enough, disappointing. For the most part they are quite negligible. At this special time, when the fresco is so very much on the tapis, one would have expected a better turnout. But most likely we shall have to wait until the Museum of Modern Art opens its own mural show next month. Certainly, the series of panels done by our various muralists, with the exception of John Steuart Curry's for the Bicentennial Frieze in Washington, is banal enough, and even Putnam Brinley's large "County Fair," which I believe got a prize, is none too exciting. As for the sculpture on display, it is even more negligible than the murals, Stirling Calder's large "Lief Ericson," which dominates the main hall, meriting the award in this department. Space prevents more extended comment on the various items that fill the three main galleries, but various furnishings in metal, wood, glass and the other substances that are in current favor, samples of stained glass, mosaic, etc., round out the exhibition.

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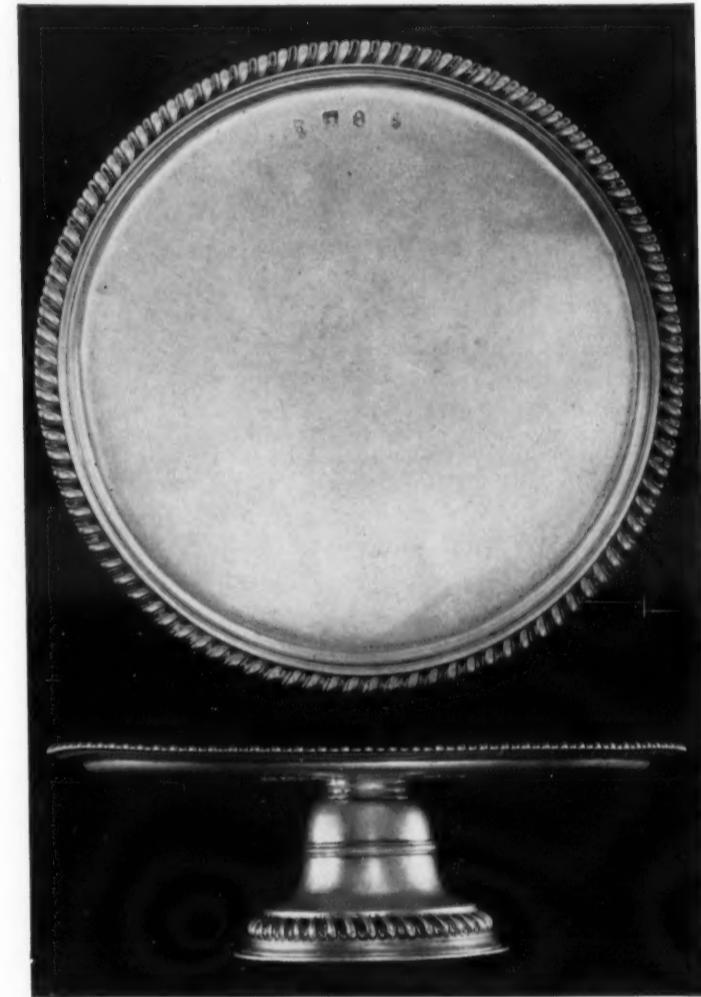
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**Important Scroll
Painting Gift to
Boston Holdings**

BOSTON.—An important emissary toward an understanding of the East has newly come to this country in the form of the rare Chinese scroll painting of the Emperors by Yen Li-pen, a famous painter and statesman of the VIth century. Kojiro Tomita, Curator of Asiatic Art at the Boston Museum of Fine Arts, where the painting has been acquired through gift by Dr. Denman W. Ross, estimates the importance of the scroll as follows: "Not only because of its great age (practically unequalled except in the case of some Buddhist paintings) but because of its extraordinary quality as portraiture the scroll of the emperors is one of the chief masterpieces of the world. The scroll was an outstanding exhibit at the Exhibition of Chinese Paintings held in Tokyo in 1929 to which noted collectors of China and Japan loaned their treasures. Now it has become one of the outstanding possessions of this museum."

The painting measures some 17½ feet in length, exclusive of mounting, and is painted in water colors on silk, the principal colors used being black, white, red, green, yellow, brown, and violet. Until placed on exhibition at the Boston Museum recently, it had never before been seen outside of China and Japan.

The scroll shows a series of historic emperors who ruled over the Chinese people between 86 B.C. and 617 A.D., several of whom were the founders of their dynasties. When completely exposed the painting appears as a procession of noble personages moving with slow and stately rhythm. The Chinese studies his painting in small sections at a time, and on closer analysis the scroll of the Emperors is found to comprise thirteen small units, each portraying an emperor with attendants. Although each group is individual in conception and in composition the painting as a whole conveys but a single idea. It is doubtful if any Western painter at any period could show so sustained a mentality operating through a work of similar nature. It was peculiarly an objective of the Eastern painter to cultivate a mentality which would produce work perfect in detail yet sustained and unified in spirit regardless of size.

In this painting, Yen Li-pen has maintained consistently the Chinese conception of the imperial office of Emperor. "These representations of the emperors are remarkable," says Mr. Tomita, "for they portray the dignity becoming their exalted stations. Even though some of them were not always wise in handling of affairs or in their personal conduct, nevertheless



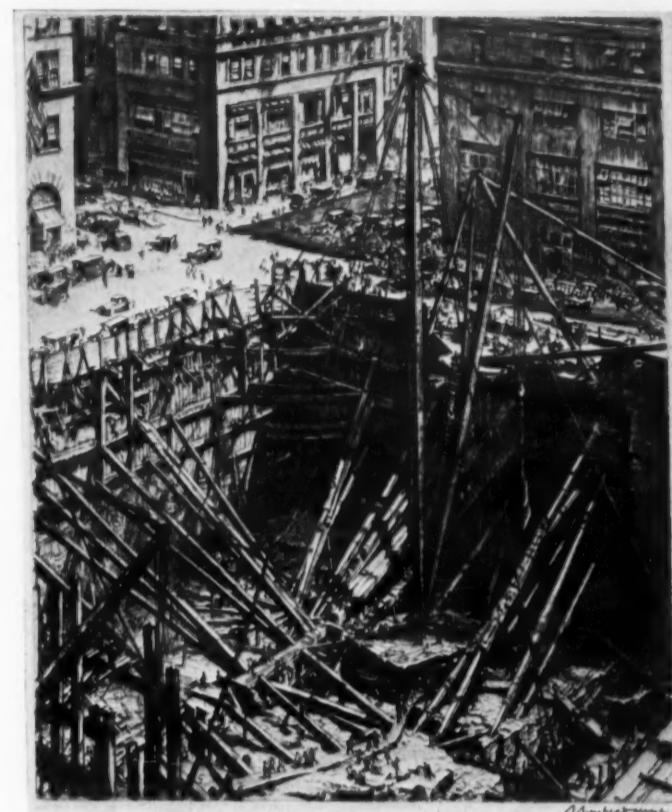
ILLUSTRATION FROM A BOOK OF HOURS. FRENCH XVth CENTURY
This illumination is from a volume formerly in the Hoe library, which is included in the dispersal of books from two Long Island collections to be held at the American-Anderson Galleries on March 9.

they were monarchs. . . Hence they should be and were delineated with utmost respect and with emphasis on their stately bearing." Had Yen Li-pen portrayed his subjects as mighty human rulers, his painting might have been as fleeting in its duration as human existence. But he grasped the spiritual quality inherent in the office, the invisible behind the visible.

It must be remembered that painting on silk permits no correction and must be executed with the firmest hand and

directed by the clearest thought. Yen Li-pen was a master of free-brush painting on silk. The scroll of the emperors has been owned by a succession of eminent officials, and scholars, and collectors since it was painted in the VIth century, the known ones being listed in the current *Bulletin* by Mr. Tomita. From the last owner, Liang Hung-chih, the painting came to the Boston Museum. The painting is on permanent exhibition at the Boston Museum in a wall case.

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Boston Acquires Works by Modern European Artists

BOSTON.—A group of contemporary European paintings purchased in Europe by Philip Hendy, curator of paintings, has recently been added to the Boston Museum of Fine Arts Collection. While of unquestioned interest as works of art, the group carries an import beyond that ordinarily expected from such an accession. It is none other than that the Boston Museum is thus giving consent to modernism, or, is, at least, acknowledging an interest in newer forms of artistic expression emerging today. Not all the paintings are brilliant achievements but the group as a whole, with the possible exception of one or two English examples, distinctly reflects the new psychology of the West.

The artists represented by Mr. Hendy's selections are, for the most part, little known in America. They include none of the more popular European contemporaries whose works are already selling at high figures, but rather, a number of lesser-known and younger men whose integrity and originality have attracted the Boston curator. In contrast to the radical departures from realism usually associated with cubism and surrealism these paintings show a return to naturalism—but with a difference. Nature is no longer treated as something external to the artist, to be rendered in ordered compositions. It has become a means by which intellectual and emotional concepts are conveyed.

Skillful craftsmanship is assumed in these paintings, but it is noticeable that national characteristics emerge in such technical qualities as the gay, sparkling colors juxtaposed in the English landscapes, the subtle gradations of tones in the French examples, and the somber emotionalism of Russian color and composition.

Among the most familiar artists represented are Braque, Severini and Sickert. "Nature Morte," a characteristic work by the first of these painters is one of the most distinguished works in the collection. In it Braque has carried the abstraction of his design to great lengths without losing the forms of the objects, gaining thereby an immediacy much sought after today. Severini's two canvases, "L'Amore porta i motivi del quadro" and "Le Balcon" leave no doubt as to his power of invention and of his technical skill.

"The Wonderful Month of May" in Regent's Park by Sickert is presented

in the conservative landscape style of the English, but with the enlivening influence of fresh, gay colors. Representative examples are the "Parade at Aldridge's" and "Adelaide Road" by Robert Bevan, "The Beech Wood" by Harold Gilman, "Mornington Crescent" by Spencer Gore, and "Meadle" by John Nash.

There are two paintings by Felice Casorati, who was represented at the Carnegie International at Pittsburgh last fall by three canvases. His style, which has matured slowly, is characterized by great simplification of detail, by the use of broad areas of color and by marked attention to contrasts of light and shade. "Un Allievo," a portrait of a pupil, illustrates his stylistic tendencies, and at the same time shows an unusual treatment of perspective.

The newly acquired paintings number but twenty-four and attempt in no way to present the various shades of modernistic expression in painting. But the group offers an interesting and an adequate introduction to a field of art hitherto unrepresented in the Museum either by loan collections or by permanent accessions.

CHICAGO ISSUES ANNUAL REPORT

CHICAGO.—The annual report of the Chicago Art Institute mentions a number of recent acquisitions. Among the paintings Frederic Clay Bartlett has added an early work by Toulouse-Lautrec, "Ballet Dancers," interesting for comparison with "Au Moulin Rouge," Lautrec's masterpiece nearby. "Villerville," by Raoul Dufy, and "Small City Square," by Soutine, are now to be found in the contemporary French section. Among the contemporary American paintings, the institute has come into possession of "Haunted House," by Morris Kantor, and "Bristo Bruel," by J. Theodore Johnson. And inasmuch as Corot has come to be rated very highly for his early work, the institute is fortunate in receiving his "Cathedral of Ve-rona."

Acquisitions in sculpture for the year, in addition to the three bronzes in the Eddy group, include a composition stone figure by Lehmbruck, the German sculptor, whose early death cut off an outstanding career; two small bronzes of animals by Jane Poupelet and two works by Heinz Warnecke. His "Three Hissing Geese" is in the Children's Museum and his "Wild Boars," a large group in granite, was received through the Logan purchase prize.

Dr. Rosenbach to Talk on "Alice In Wonderland"

Dr. A. S. W. Rosenbach, who in April, 1928, purchased the original manuscript of "Alice in Wonderland," will give a radio talk over WOR on the subject of "Alice" from 7:30 to 7:45 on Wednesday evening, March 9. The manuscript by Lewis Carroll, which is one of Dr. Rosenbach's most cherished possessions, was acquired for the sum of £15,400.

HELING TO HOLD BIG APRIL SALES

FRANKFURT.—The firm of Hugo Helbing of Frankfurt a. M. will hold an important April sale of art from several castles in the central Rhine district which have long been the ancestral seats of well known German princes. These precious objects have naturally been handed down from generation to generation and remained, as a rule, completely inaccessible to the general public. Among the paintings, the most important work is undoubtedly a magnificent Largilliere, the half length portrait of a distinguished lady of the period. Another canvas, dated 1535, bears on the back a signature which appears to be that of Sebastian del Piombo, although the subject—a tavern scene—is unusual for the period of this Italian artist. The work comes from the world famous Bourbon collection, whose seal it bears. Another outstanding item is an original painting by Horace Vernet, "Napoleon on Horseback," dated 1807. This canvas, which has been frequently engraved, was a personal gift from Napoleon to the noble family who are now parting with it. Limitations of space forbid detailed mention of the large group of German pictures. However, in this section the "Portrait of a Young Woman with Her Dog," dating from 1500, is especially noteworthy.

Among the works by Dutch masters we may name, among others, paintings by the rare Wromeyn, van de Velde, Wouvermann, Ochtervelt, J. Steen, Poelenburg, van der Neer and Valkenburg. Also of interest are six Swedish pastels representing princes and ladies of the court. There is also a portrait

of Lavater, that may possibly be from the hand of Tischbein.

Among the drawings, one finds a beautiful sheet of Fragonard and two water colors by W. Kobell.

From Castle H. comes the large collection of French and Flemish tapestries. Particularly charming is an early French weave with large chouffeur pattern, a Flemish weave with many small figures and another of the same general type, representing the Tower of Babel. Another interesting example depicts a bear hunt.

In addition to the large number of verdures from Flemish workshops, there are also examples from the Aubusson and Felletin manufactories. A further item of great interest is a wall hanging consisting of nine large strips (altogether valued at £200,000), besides some paintings.

His rare porcelain and furniture go to the Museum of Arts and Crafts.

The crowning piece of the testator's collection is the bust by Desiderio da Settignano, known as the "Laughing Boy," for which a great price was recently reported to have been offered in vain from America. Herr Benda at the time told the writer that he would never part with that piece in his lifetime nor at any time allow it to be separated from the rest of his collection.

Other precious objects of art passing over to the museum is a bronze relief representing the Madonna with Child and angels by Bertoldo di Giovanni. No less valuable are a stucco relief by Donatello entitled "The Madonna with the Child, by a Balustrade," bright with the original colors and gilt. A glazed relief of the Virgin and Child and a small terra-cotta tabernacle by Luca della Robbia are other outstanding figures in the collection.

The Arts and Crafts Museum will be enriched by masterpieces in niello work by Francesco Francia, Venetian glass of the XVth century, armor and goldsmith's work from France.

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EXHIBITIONS IN NEW YORK

**GEORGE FULLER
SANFORD ROSS**

Macbeth Gallery

Rarely does a group of canvases by George Fuller appear in the galleries, so few are there outside the possession of museums and private families. And it is some years since we had that notable display of his work at the Metropolitan Museum in which the strange, dreamy art of this Massachusetts painter was so comprehensively set forth. Since the little group of canvases at the Macbeth Gallery comes from a variety of sources, most of these are paintings too well known to Fuller enthusiasts to require individual comment. Fuller's appeal today must necessarily come more and more under the head of romanticism, since he was very little of a painter in any technical sense and had very small range of effect to offer. His visionary figures, tinged with a decided pathos, have their sure place in our artistic history; they dwell apart, solitary and somewhat forlorn. Perhaps Whittier's lines give the clue to this art of George Fuller when he writes about him thus:

"Magician! who from commonest elements
Called up divine ideals, clothed upon
By mystic lights soft blending into one
Womanly grace and child-like innocence."

Robert Macbeth continues to serve us with interesting and timely glimpses of early American painting, and this Fuller exhibition follows handily upon the recent Hudson River School show at these same galleries.

Sanford Ross, another young American artist consecrated to that special aspect of the American scene which Burchfield and Hopper have emphasized to such advantage, gives us a group of sixteen wash drawings commemorating as many so-called New Jersey landmarks that eloquently bespeak the architectural pomposity and stupidity of the eighties. These elegant rococo mansions, reeking with frills and filigrees, have been given elegant treatment by Mr. Ross in his clever drawings, and they proclaim him a true lover of Americana. He should be heard from with increasing vigor and appeal, as he develops this very decided flair for the architectural misdemeanors of our forebears. These drawings are to be issued in lithographic form.

**JACK YEATS
FRANCIS CHAPIN**

Ferargil Galleries

Jack Yeats, the well-known Irish painter, is giving a full-sized demonstration of his lusty painting at the Ferargil Galleries. He employs a fluent brush that matches the impetuosity of his pictorial nature, and his canvases are unmistakably couched in the Yeats tradition and none other. I like his semi-abstract way of handling form, but I question seriously the advisability of being so generous with his pigments. An over-indulgence in the matter of paint is almost inevitably bound to work against an artist's best intentions, and I doubt if there is a single painter of note who after yielding to this particular form of largesse has not suffered from his extravagance in the long run. But Mr. Yeats is bold and breezy, with something interesting and pressing to say and most likely he simply cannot help putting on the paint the way he does. Patric Farrell, in a foreword to the catalog, refers to Mr. Yeats' art as a "phantasma-poetic pandemonium of moods and emotions spontaneously painted with intensified imagery and luminous color in an ecstasy of effort," a "magnificent, if esoteric, expression that does not, all times, descend to intelligible communication." Which description will doubtless give you some idea of Mr. Yeats' irresponsibly Irish painting spirit. I am sure I can do no better.

Water colors by Francis Chapin, of Chicago, are also on view at the galleries, remarkably brilliant and individually managed etudes that have earned wide praise wherever they have been shown. I believe this is the first one man show Mr. Chapin has had in New York but he will surely be welcome whenever he chooses to come here with his water colors. I haven't seen a more vital showing of work in this medium for some time.

ROGER DE LA FRESNAYE

Marie Harriman Galleries

The first New York showing of the work of Roger de la Fresnaye is Marie Harriman's March fixture at her Fifty-seventh Street galleries. This French modernist, who died at

Grasse in 1925, has been seen in one or two of the local galleries, especially at Jacques Seligmann's, with canvases that show his special feeling for abstract design. The work that Mrs. Harriman has gathered together, work that can hardly be called representative of the man in the fullness of his pictorial stature, consists mainly of small water colors and drawings done during the last years of life when he lay sick at Grasse as a result of the war. Here and there among the various and varied works on view one detects something of the real man, something of the real de la Fresnaye who finally got free of the cubistic formulae and brought forth his own concept of abstract pattern. In such a design as the "Pieta" from the Seligmann collection, and the stirring but simple "Nature Morte de la Guerre," one feels the power that lay within his pictorial concept. The drawings are so changeable in temper and type that it is hard to get much out of them. Sometimes he tries a classic head in single line à la Picasso, at other times he ran toward a Seurat graduation of tone. And in many cases he is plainly harking back to the early inspiration that came to him from the work of Poussin and Claude. Perhaps Mrs. Harriman will follow up this de la Fresnaye exhibition at some future date with a collection of his canvases which would give us a clearer sense of the man and his art and would also serve as a truly memorial exhibition.

RUSSELL CHENAY

Montross Gallery

Russell Cheney's painting progress continues apace, though without any startling transitions. The group of recent canvases now on view at the Montross Gallery show him forging ahead, gaining a little here and there, and solidly intrenching himself at every step of the way. He paints the simple aspects of the American scene that lies about his Kittery home, and gives a true account of people and things and flowers and boats, just the way an honest painter and good craftsman would, wherever he might be domiciled. "Sumac" shows Mr. Cheney hitting a more plangent color note, and in his handsome study of large green leaves he seems to be getting hold of form in a bigger way.

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EXHIBITION
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(Private Entrance, rue Grange-Batelière)

HOBART NICHOLS
DORSEY POTTER TYSON
HELEN WILLS MOODY

Grand Central Galleries

In Turner's time landscape fell into various categories, all the way from the grandiose to the common or garden type, and it was considered the thing to do to run the entire gamut if one were inclined to make the top grade. Today, however, our outdoor painters are more or less inclined to specialize in one or more varieties of landscape art, which is often a gain in one direction even if it means falling into rather stereotyped work. Hobart Nichols, showing new canvases at the Grand Central Galleries, has spent so many years among our eastern hills and valleys in close communion with nature that he has automatically fallen into a gently rhapsodic mood that might be characterized as pastoral. He gives you the simple delights of soft snow blanketing the deep woods or the gentle deluge of spring blossoms when the season turns into a new quarter. He is a poet, singing of the seasons with unabated delight, and his canvases will always appeal to nature lovers through their deep sincerity and truth. He also knows how to paint for the sake of painting, so that his work is doubly charming. "Autumnal Snow," with its heavy tree trunks boldly set against the fresh whiteness of the early snow, is one of his finest canvases.

Dorsey Potter Tyson, of Baltimore, exhibits a new group of colored oriental etchings at these same galleries. Mr. Potter is well known for his fantasies on oriental themes, not only in this country, but also in England. He has achieved an individual style, and, while his plates are free interpretations of Far Eastern scenes, they have a capriciousness and color charm that account for their wide popularity.

Helen Wills Moody, not content with her supremacy on the courts, carries her pencil studies of tennis stars in action into the medium of etching. It must be stated that her first attempts in this new field have little to recommend them beyond the bare fact that they are faithfully translated from her earlier studies and that they are from the hand of the greatest woman tennis player of our time. But Mrs. Moody, having demonstrated such prowess on the courts, should be able to bring to her art with time and practice something of the brilliance that marks her tennis. Eileen Bennett, Lili de Alvarez, Cilly Aussem and Henri Cochet are some of the celebrities she has etched.

MODERN FRENCH PAINTINGS

Zborowski Gallery

After his successful début at the Bourgeois Gallery last spring, M. S. Zborowski of the Paris firm of that name, has opened his own quarters in the Arden Studios on Park Avenue and is featuring work by Modigliani, Derain, Utrillo, Ebische and so forth. The names of Zborowski and Modigliani are inseparably linked, since Mr. Zborowski's brother was the first dealer in Paris to take up the young Italian painter, and so it is only to be expected that we should find excellent works by this brilliant modernist in any New York showing at the Zborowski Gallery. One of the finest



"NANCY"

By GEORGE DE FOREST BRUSH

This charming portrait, which is destined for the National Gallery in Washington, was recently purchased from the Grand Central Galleries by the National Academy of Design through the Ranger Fund.

of his full-length nudes is here, painted with rather more delicacy than usual, and extremely luminous in quality. There is a stunning portrait of the poet, Baronowski, and a hauntingly lovely one of Madame Zborowski that should convince anyone with half an eye to pictorial values that Modigliani was one of the really great painters of our time. There are many interesting pencil studies that help to round out our conception of the man and his work.

Three Derains, a small figure against a dark ground, a loosely brushed in portrait head of great charm and a richly managed fruit study reveal him in three important phases of his painting career. The Utrillos are fine examples, and the work of Ebische, seen here for the first time at the Zborowski exhibition last spring, maintains as great a sense of individuality as ever.

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AROUND THE GALLERIES

J. B. Neumann continues to present interesting young painters at his 57th Street Gallery, painters who seem to fit into the Neumann categories and none other. Lee Gatch, a Baltimore artist, is one of the multitude of L'Hôte students cropping up here, there, and everywhere today. He has also studied with Kisling, but it is plain from these canvases on view that he has an individuality strong enough to survive the contagious influence of any teacher. If there is any one special note to be felt in his work, it is a sort of sympathetic feeling for abstract form and composition à la Beckmann. Since Mr. Gatch prefers to work in the abstract, he is wise in adopting such a healthy formula as Beckmann offers, for there seems to be an increasingly hostile feeling about town concerning the possibilities and significance of abstract painting in general. "The Cedars" and "Soldiers' Camp" are quite the best of Mr. Gatch's panels.

* * *

Marie Stern has both her galleries filled with new works this week, her upstairs salon being given over to canvases by Elena and Bertha de Helvendanth, two young Hungarian painters who have been living in this country for the past three years. Their first American showing was at the Brooklyn Museum, and their work is represented in the permanent collection.

tion of that institution. Their styles vary somewhat, but there is a certain continental similarity about their pigmentation that often-times makes their work practically interchangeable. Elena is apt to strive for stronger effects of modeling and chiaroscuro, while Bertha contrives to make her forms more suave and subtle. Among the sitters in this exhibition are Admiral Horthy, Regent of Hungary, and Senator Borah.

In Mrs. Stern's International Gallery a group show of drawings is in progress, with specially selected work by E. Barnard Lintott, Albert Stern, Marjorie Organ, Medard Verburgh, Carl Sprinchorn, Golonkin, M. Bernstein, Picart Ledoux (an interesting newcomer who is to be featured later) and Edy Legrand (whose "Tartarin de Tarascon" drawings are being held over from the previous exhibition).

* * *

George Platt Lynes is showing photographic studies of famous people at the Leggett Gallery. This is the fourth camera show to open this month, what with the Stieglitz display, Julien Levy's European group, and Edward Weston's new plates at the Delphic Studios. Mr. Lynes is very clever at catching that subtle something which makes a photographic study more than a mere record of a man's features. For instance, he has given Gertrude Stein's magisterial look full value by setting her manly profile against a severe landscape setting, like a carven crag of rock upstanding in some lonely land. Among his other sitters are Vilhjalmur Stefansson, Anna Duncan, Elfre Zimbalist, Glenway Westcott, Alexander

The Metropolitan Adds a Burroughs To American Group

Adding to its list of American paintings selected from recent one-man shows, the Metropolitan Museum has purchased Bryson Burroughs' "Eurydice Bitten by a Snake," a canvas which was exhibited at the Montross Gallery the latter part of January.

Kirkland, Carl Van Vechten (who is turning photographer himself and aims at getting surrealist snap-shots of the town's notabilities, not to mention a cosy view of a cow in a bed), Roger Duncan, Muriel Draper, etc., etc.

The Delphic Studios offer new prints by Edward Weston, whose camera work is well known in local photographic circles. He dwells upon forms that have been subjected to intensive action by natural forces, and his studies of erosion, weathering, stratification, etc., are arresting and original. As he points out in the catalog, it is basic form that he is concerned with, and he is beholden to the camera with its impersonality of viewpoint as a means of getting us back to nature. He dwells at Carmel among the wind-swept cypresses, and finds plenty of vital subject matter along

those Pacific strands. Drawings by S. Stella Hennoch are also on view at these galleries, pencil notes done in a variety of picturesque European beauty spots.

* * *

Henry S. Eddy is once more at the Babcock Galleries with a fresh group of landscapes done during his recent sketching trip abroad. Each year about this time he turns up with new canvases, and this season his work deals with the picturesque features of colorful St. Tropez and Cassis. Avignon is also to be seen, and one especially interesting painting shows us the famous bridge of that historic town. Brixham, South Devon, also supplies a number of attractive scenes.

The John Levy Galleries are showing portraits in sepia and sanguine by Rafael Sanchis Yago, the well known Spanish portraitist who has come to dwell in this city. He is an excellent draughtsman, and knows how to produce a startlingly exact likeness, whether it be of a dazzling young beauty or an elderly man. Mr. Yago continues to dot his eyes with unnecessarily brilliant highlights that give at once an artificial look to his otherwise pleasing heads. The former King and Queen of Spain are among his sitters represented here.

* * *

Lithographs by Clarence Shearn are at the Brownell-Lamberton Galleries, imaginative designs dealing for the most part with mountain forms. Here Mr. Shearn has produced a series of craggy visions that argue a genuine feeling for dramatic invention. He also exhibits a few "Grotesques," and a handsome "Still-Life" plate. He

understands the in-and-outs of lithography and is engaged in working out some new wrinkles in tonal printing and inking.

* * *

The New York Society of Women Artists, ensconced in the thirtieth floor of the Squibb Building, have given over their wall space to the various male representatives of the members' families who have proficiency in the arts. This generous act brings forth such interesting artists as William Meyerowitz, William L'Engle, Bertram Hartman, William Zorach, Karl Knaths, Robert Henri, Henry Patterson, Herbert Tschudy (who slipped in through his kindly hospitality to the Society at the Brooklyn Museum), Morris Kantor, Frank Osborn, Charles Weyand, and Phillip Brown (the youngest exhibitor, aged eleven, whose animal studies are alive and highly promising). It is a long while since Mr. L'Engle has been seen in a public exhibition and his work has grown in strength and style with the years. He should be prompted to have a one-man show of his own before long. Mr. Hartman's large "Long Beach" with its complicated pattern of bathers, is easily the best canvas that has been done on this popular theme. Mr. Meyerowitz' multi-angled "Crucifixion" is well sustained, and the various abstract compositions by Mr. Knaths are cast in his familiar style, with here and there a want of pictorial consistency that should be cleared up in time. The Zorach water colors, recently seen at the Downtown Gallery, look as fine as ever, and Kantor canvases invariably hold one's attention with their dramatic content and deep tonality.

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Vol. XXX March 5, 1932 No. 23

PLAYING SAFE

Our American museums, for the most part, present a signally uninspiring picture when it comes to stocking up on contemporary art. It is therefore a matter for considerable rejoicing to learn that the Boston Museum of Fine Arts, having recently imported a curator from England for its department of paintings, is about to hang a group of newly minted canvases by acknowledged European masters. With nothing later than Renoir and Monet in its foreign section of paintings, the Boston Museum seemed this long while stuck in a veritable slough of XIXth century complacency. Under Philip Hendy's aegis this distinguished depot of fine arts finally gives consent to modernism in however modified form. Braque, Severini and Sickert, to mention the better known newcomers to these Fenway galleries, may be counted on as an entering wedge for a fuller modern representation, thus helping to remove the curse of antiquarianism that has so long rested on this museum.

Kansas City, with many millions to spend on works of art for its new William Rockhill Nelson Trust collection, is heavily manacled by a clause in its incorporation to the effect that no work of art can be acquired until the artist has been at least thirty years under the sod. This is playing safe with a vengeance, and it is unfortunate that such a new and aspiring art center be forced into that painful procession of mastadonically maneuvered museums that dot our landscape. The Metropolitan Museum of Art, official repository for the world's most throbbing art center, has long been shackled by conventionality and caution in the matter of acquiring contemporary works, and it is a pity to note that its new governing board has been unable to effect any noticeable change in its policies as yet. Recent pur-



"THE CRUCIFIXION"

By GEORGE BELLOWS
Loaned by Mrs. George Bellows to the coming International Art Exhibition in Venice.
Photograph Courtesy Grand Central Galleries

OBITUARIES

WILHELM VON
OFENHEIM

The well known German collector, Wilhelm von Ofenheim, died in Cologne late in January at the age of seventy-two. His painting collection was chiefly notable for its fine representation of Italian masterpieces, which have been the subject of several studies in leading art publications. In a 1929 issue of *The Pantheon* and in a 1930 number of *Apollo*, articles by Dr. Stephan Poglayen-Neuwall appeared on important works in this aggregation. Whether the collection will remain intact after its owner's death, is uncertain.

ROBERT PATTERSON

In the death of Robert Patterson, one of Dayton's most public-spirited and foremost citizens, the Dayton Art Institute has lost one of its founders and most generous supporters, it is learned from an article in his memory published by the institute. Mr. Patterson was the nephew of the late John H. Patterson, furthering whose vast industrial enterprises, as a younger man, he spent most of his business life. His fortune made, he turned his energy into channels other than money-making. Regarding his association with the Dayton Art Institute, we read:

"With vision and limitless energy he worked to bring new opportunities in culture and craftsmanship to all who

chases by the Metropolitan, while duly honoring artists of acknowledged merit and ability, may well be taken as indicative of a continued support of the purely academic side of contemporary painting. Leaving the issues of modern art to be handled by the younger museums that are enjoying such a remarkable vogue in Manhattan, the Metropolitan stands in grave danger of losing touch with the newer generations of art lovers, who are more and more being weaned away from traditional forms in art to a full-bodied, red-coruscated contemporaneousness."

The Art Institute was only one of a number of great civic interests.

"Everything pertaining to life interested him and called forth work with a will. Politics, charity and philanthropy, encouragement of young men launching industries, practical sociology, applied philanthropy, art and some of the sciences, had in him a great and loyal friend and supporter. For himself, he sought neither fame nor riches."

RECENT BOOKS
ON ARTDOMESTIC SILVER OF
GREAT BRITAIN AND
IRELAND

By Edward Wenham
Publisher: Oxford University
Press
Price: \$10.00

Owing to the greatly increased interest in old English and Irish silver which has developed in the United States during the past ten years and especially the last five, and owing to his frequent articles on period silver in art magazines, Edward Wenham, the well known authority on English and American antiques, has often been asked to lecture on the subject. During the last decade, in the words of Mr. Wenham himself, "important English private collections have been forced to the shadow of the auctioneer's rostrum by the demand of the tax-collector. And they have in most instances joined that throng of other British works of art that have formed and are still forming a continuous procession to the homes of our American cousins. . . . In fact, at the present time there are private collections of English, Scotch and Irish silver work in America which it is probably no exaggeration to say are more representative than most that remain in Great Britain."

Although Sir Charles J. Jackson's monumental work on British silver

leaves nothing more to be said from the historical angle and various other volumes abound (mostly of a catalog type), Mr. Wenham, who was formerly editor of *The Antiquarian* and of *The Arts and Decoration Quarterly*, has responded to the request for lectures by writing them and has made a very readable, chatty narrative, just as if his audience were in front of him.

He begins at the beginning and we learn, for example, that the London Goldsmiths' Hall was founded in 1327,

that silver gilt domestic plate came in during the ostentatious days of Henry VIII, that household silver was melted for coin during the Civil War and that the Huguenot emigres introduced the rococo about 1720. And we are told that the English speaking people have been using spoons about five hundred years and much such-like information, for Mr. Wenham is a student of human customs as well as of hall marks and differentiations in design and workmanship.

At the back of the book is to be found not only a bountiful collection of photographs of the finest specimens to be located, illustrating the history of British silver step by step, but also a list of prices taken from 1929 and 1930 sales at public auction. It was in 1929, it will be recalled, that the famous G. W. Panter collection of Irish pieces was dispersed at Sotheby's, when, to quote Mr. Wenham, "there was sufficient proof of the keen search for Hibernian silver."

And since early specimens are the rarest of all and collectors are willing to pay fabulous sums for them, there are also included at the back the Swaythling prices brought at Christie's in 1924. At this outstanding sale, says the author, "England saw the departure of some of her most important Elizabethan silver-work, although," he adds, "it is pleasing to record that the Tudor Cup, dated 1500, was acquired by the Victoria and Albert Museum for the large sum of £10,000." And since that year, 1924, no pre-Revolution collection of like importance has come up.

In addition to a number of chapters on English silver and one on Irish silver, another is given to Scotch silver, another to Sheffield plate and one to forgeries. In this last Mr. Wenham earnestly points out the need of legislative regulation from Washington, despite certain prosecutions during the past few years. Even if American electro-plated ware may not be stamped "Sheffield," "Dutch silver," "quadruple" and so forth, there is as yet in this country no law to prevent the imitation of English hall marks.—E. W. P.

AMERICAN SILVER
ON VIEW AT YALE

NEW HAVEN, Conn.—Celebrating Alumni University Day, and at the same time, fittingly supplementing the exhibition of Washingtoniana opening on the same occasion, the Yale Gallery of Fine Arts on February 21 placed on public view sixty pieces of early American and domestic silver from the Mabel Brady Garvan collection, which is one of the most important aggregations in its field in existence. In addition to a display of recent acquisitions, there is also a loan exhibition of silver made by Cornelius Kiersteede (1674-1753), who was trained in New York City and later followed his craft in New Haven. Various other loans have been made by Mrs. Morgan Barnwell, Mrs. George Curtis, Mrs. William B. Church, Lionel Crichton of London, Edsel Ford, Milford Church, Trinity Church (New Haven) and the Metropolitan Museum of Art.

The church plate is a representative group, comprising objects used in the Catholic, Jewish and Protestant ceremonies. Earliest in point of time are the four beaker-shaped cups with single-strap handles, presented to the Church of Christ in Hull, Massachusetts, about 1724, and made by William Cowell (1682-1736) and George Hanvers (1697-1740) of Boston.

Myer Myers (1723-1795), famous Jewish silversmith and president of the New York silversmiths' society in 1776, was the fashioner of the "pointer" and "Crown of the Law" used in the synagogue. A monstrance dating about 1800 was wrought by Joseph Lownes, prominent Philadelphia silversmith of that time. His contemporary, Christian Willberger, is represented by a communion set consisting of a handsome flagon, two large chalices and three plates of pleasing simplicity.

Of the domestic plate the earliest and one of the most interesting pieces is a porringer made by P. V. B., an unidentified New York silversmith of the XVIIth century. It bears the inscription "1668 Wunn att hanstedt plaines March 25" and is the earliest known American turf trophy, dating back to the days of the English occupation of New Amsterdam and to the introduction of the sport by Governor Nicolls.

Of slightly later vintage is the large ceremonial beaker presented according to family tradition by the Mohawk Indians to their friend and interpreter, Robert Sanders of Albany, in 1685. In form and decoration it follows the Dutch tradition and was made by the little known silversmith, Cornelius Vandenberg, who in 1693 fashioned the gold cup presented to Governor Fletcher.

The excellence of the silversmith's craft in New England is shown by the large two-handled covered cups in the exhibition. Primitive and virile in design is the gourd-shaped example of about 1679 by John Coney (1655-1722), which comes from a legacy left by Sir John Leverett, one of the illustrious founders of New England. Coney was also the maker of the flat-topped tankard bearing the arms of Shrimpton.

Almost exotic in contrast with the sturdy simplicity of these Coney pieces is the imposing cup with fluted body by Edward Winslow (1669-1735), dating about 1700 and bearing the arms of Lowell. Much simpler in line and suggestive of the whim of fashion is the 1732 specimen by Peter Feurt (1701-1737) with the arms of the Hope family and of the Mills of Harscombe.

Reminiscent of piracy days is the largest of these cups, over 15 inches high, made by Jacob Hurd (1702-1758) and presented by several of the merchants of Boston to Edward Tyng, commander of the Snow Prince of Orange for capturing the first French privateer on the American coast in 1744.

Among the new acquisitions an interesting comparison can be drawn between English and American craftsmanship in two teapots. The English example was made in 1751 by Paul Lamerie, acknowledged to be the finest English craftsman of his day. Of approximately the same date is the one made in Philadelphia by Joseph Richardson (1711-1784). It bears the arms of Powel impaling those of Willing, and once belonged to the Revolutionary patriot, Samuel Powel, Mayor of Philadelphia. Washington in his diary makes frequent mention of having drunk a dish of tea at Mr. Powel's.

**Important Sale
At Muller's to
Be Held in April**

AMSTERDAM.—The Oriola collection, especially famous for its Italian masters, and the de Stuers collection, equally notable in the field of Netherlandish paintings of the XVth to XVIIth centuries, will be sold in Amsterdam sometime in April, according to an announcement just issued by Frederik Muller & Co., the well known auction-house of this city. Owing to the first-rate importance of the objects included in both aggregations, this event will no doubt attract connoisseurs on both sides of the Atlantic. Unquestionably, it is one of the outstanding dispersals of the current season. Mensing & Son will direct the sale.

In addition to rare old Italian paintings, the collection belonging to Count Oriola includes superb tapestries, needlework and beautiful antique furniture, not to mention other Renaissance as well as classical objects of art. Altogether this group offers 140 items.

The works of art assembled by the late Chevalier Alphonse de Stuers, Ambassador to France from the Low Countries, comprise 160 catalog numbers. Likewise listing tapestries and furniture and other antiquities besides the Dutch and other paintings already mentioned.

Among the outstanding pictures in the Oriola collection is a fresco by Perugino, depicting the limp figure of the Saviour with bent head, seated on a tomb in the center of the composition and supported by Joseph and the two Marys. There is a depth of emotion in this rendition lacking in much of the artist's work, while the placing of the figures against hills and sky is especially felicitous. From the linear point of view, the composition moves in grave, sonorous rhythms, emphasizing the drooping pathos of Christ's body. Earlier, and scarcely less important, is an extremely fine triptych showing Taddeo di Bartolo at his best. Enclosed in a Gothic arch against a gold-leaf background, John the Baptist is represented as the herald of the Lamb of God, in typical XIVth century Sienese style. Another exquisitely lovely work is a life-size Angel of the Annunciation by Francesco Cossa of the school of Ferrara. The kneeling angel occupies the center of the picture, her long branch of lilies counterbalanced by the stylized wings. The spacious landscape background, with its delicately detailed rendition of hills, trees and valleys, is particularly charming.

Among the outstanding works in the de Stuers collection is a "Madonna and Child" of the Florentine, XVth century school, somewhat suggesting the types of Botticelli in the treatment of the features, but preserving a certain stiffness in the drapery folds of the Virgin's gown and in the sugges-



"DAHLIAS AND APPLES"
By LUIGI LUCIONI
Acquired by the Metropolitan Museum from the artist's one-man show recently held at the Ferargil Galleries.

tions of the figure beneath. The symmetrically placed flower vases and the architectural background add further interest to the composition.

In addition to the pictures, two magnificent Brussels tapestries are outstanding attractions of the sale. A superb Gothic weave from the Oriola collection is instinct with the feeling for pure decorative treatment, characteristic of the period. The many figures which animate this tapestry are handled with that supreme linear mastery found in the prints of Durer and his contemporaries, while the millefleur foreground and border are notable for their crispness and delicacy. The somewhat later weave from the de Stuers collection is typical of the finest products from the looms of the early Renaissance. The luxuriant phantasy of this era is here wedded to an exquisite perfection of detail, especially apparent in the finely composed border of flowers, fruit and birds and in the treatment of landscape details.

A German armorial tapestry of the XVIth century from the Oriola collection is notable for its effective contrasts of tone and fineness of texture. Another interesting example from this same aggregation is a hanging of exquisitely wrought needlework, dating from about 1600 and probably of Flemish workmanship.

Two reliefs by Andrea della Robbia are to be considered among the star items of the dispersal. One of these, from the Oriola collection, is a beautiful low relief depicting the coronation of the Virgin. The artist's technique is seen at its finest in the modelling of the kneeling Madonna and in the tender treatment of the Child resting on a grassy mound, from which springs a sheaf of lilies. The other work by this same master

is an angel from an annunciation group, remarkable both for the delicate treatment of the profiled head and for the linear beauty of the drapery folds in gown and tunic.

A marble figure given to Leochares, who worked with Scopas on the mausoleum about 350 B. C. is from the Oriola collection and ranks as another outstanding work in the sale. Coming from the famous Villa Borgese collection, this work is well known to art historians. As is almost inevitable in works of this period, the arms are missing and the legs are broken above the knee.

Of special interest is a ceiling decoration, 430 centimeters in diameter, painted by Jacob de Wit, whose drawings of the four Rubens murals in the Jesuit church in Antwerp, it will be recalled, have preserved for posterity an accurate conception of these great decorations. The present example, from the de Stuers collection, is an allegorical concept, ingenious and fluent, with angel musicians and warriors as the main protagonists in a heavenly drama.

Other paintings in the sale include an interesting "Madonna and Child" by Cranach the Elder, in which the richly embroidered velvet canopy is held by two delightfully Teutonic angels. The treatment of this same theme by an artist of the later Flemish school is finely illustrated by a charming Mabuse, in which the head of the Virgin has an Italianate sweetness.

As might be supposed, the de Stuers collection abounds in portraits. Since few works by Jan Scorel survived the Civil wars in Holland, the depiction of a girl in a white cap, by this remarkable priest of Utrecht is a considerable rarity. Terborch, whose work is likewise comparatively

scarce, is represented by a full-length figure of a stout Puritan, whose stern face is accentuated by the severity of the plain black garb. The strong instinct for character which animates the work of Thomas de Keyser is reflected in his portrayal of a middle-aged man, in which the painting of the hands is particularly sensitive. A more aristocratic type appears in another portrait by Paulus Moreelse, with the exquisitely modeled head accented by the stiff white collar of the period.

Another painter who seldom comes up at auction is Anton Raphael Mengs, the Italianized Bohemian who worked as court painter to Charles III of Spain. Two of the large canvases in the present sale are his delightful decorative "Marie Louise de Bourbon Parme" in her stiff, brocaded gown and the striking depiction of the Marchese de Llano, standing on a balcony against a vista of Spanish landscape.

Another portrait worthy of note is Hoppner's full face delineation of the intellectual Mary Wollstonecraft, author of the *Rights of Woman* and mother of the second wife of Shelley. Finally, the fine pastel of a man with powdered hair by Perronneau is characteristic of the heads made by this French artist during his sojourn in England.

Turning to other items of special interest in the sale, we find an important Roman marble vase from the Hope collection, with mask and acanthus leaf decoration and satyr head handles. Dating from the VIIth-IXth century and of Italian workmanship is a richly carved candlestick for church usage, closely wrought with bird and interlaced flower and fruit motives. This interesting piece is from the Oriola collection.

Important among the furniture from this same source are two XVth century cassoni. One of these is decorated with a tournament scene in gilt relief work on the front panel,

while the other has three figural panels in polychromy framed in lozenges of beautiful Gothic patterning. One of the finest chairs in the dispersal is an example of the "Dante type", with simply carved framework and back support in richly tooled leather.

**The Metropolitan
Shows Group of
New Accessions**

The Metropolitan Museum has recently acquired from a private collector an attractive terra cotta relief of the sort that was manufactured on the island of Melos about the middle of the Vth century B. C. Some hundred examples of these Melian terra cottas are known to exist, as P. Jacobsthal shows in his recent book, *Die Melischen Reliefs*, which, however, does not list the new Metropolitan specimen. We say new specimen inasmuch as the museum owns another of these reliefs—from the same private collection as well. It is supposed these terra cottas, which are about six or seven inches high, were used to decorate wooden caskets.

Two Reliefs closely related to the recent acquisition at the Metropolitan are to be found in Athens, Paris and London. The subject is the same (musician, dancer and spectator), but slightly varied in the rendering. The Metropolitan example, however, has one figure missing. It is unusually well preserved and the modeling is remarkably clear and sharp.

A fine early portrait by John Singleton Copley has also come into the possession of the museum. It is a three-quarters view of Mrs. John Winthrop seated at a table, and comes to the museum from a descendant of the Winthrop family, so famous in Massachusetts annals. An old label on the back bears the date, 1774, and so it is assigned in *The Life and Work of John Singleton Copley* by Frank William Bayley.

Through the generosity of George D. Pratt, the museum's collection of East Indian art has been enriched by fifteen stucco heads of the Gandhara school.

The museum has also made a change in the arrangement of the armor room by placing its reproductions and forgeries of arms and armor in three cases near the armorer's shop.

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CHINA AWARDS GO TO NEW YORKERS

The Rosenthal China Corporation has just awarded two "popularity prizes" for work submitted to their last year's competition for small sculpture to be executed in porcelain. Prizes amounting to \$2,750 were awarded by a jury before the initial exhibition at the Art Center, since which time the show has visited Chicago, San Francisco, Los Angeles, Seattle, Milwaukee, Indianapolis, Kansas City, Columbus and Newport, R. I. Altogether 10,000 votes have been cast for the best liked work, and it is noteworthy that the two winners of the popularity prizes were favorites everywhere. The prize of \$500 went to Miss Florence Bessom of New York City for a group of two small dancing figures, entitled "Play Day." The other of \$250 was won by Frank Schueler, also of New York, for a composition entitled "Faun and Goose," showing a small faun seated on top of a pedestal looking down at an angry goose.

All of the prize-winning entries are soon to be sent to Germany for reproduction at the Rosenthal factories.

Theatre in Art Exhibition to Be a Brilliant Event

The American painter will join forces with the American stage artist in the form of one of the most unusual exhibitions scheduled in recent years, according to a recent announcement by Sidney Ross, theatrical producer and patron of the arts. Entitled "The Theatre in Art," this exhibition will be held in the interests of the contributing painters and for the benefit of the Actors' Fund of America. Daniel Frohman will be its honorary president, while Frank Crowninshield, editor of *Vanity Fair*, has accepted an invitation to serve as the president of the project. The exhibition will open late in March in a gallery donated and especially equipped for this purpose by Mr. Ross at 22 East 55th Street, New York.

The unusual character and scope of the showing are indicated in the fact that it will include paintings in oil

and water color and black and whites, depicting not only the dramatic and motion picture stage but also vaudeville, the circus, the dance, opera and burlesque. Designs for stage settings and costumes have been excluded as too technical in interest, as have also portraits, although the work of representative caricaturists will be included. Over two hundred canvases, specially priced for this occasion, have already been submitted to Mr. Ross, and among the artists whose work is in hand are Boris Aronson, William Cotton, Covarrubias, Charles Demuth, Ernest Fiene, Eugene Fitch, Y. Kuniyoshi, Reginald Marsh, José Clemente Orozco, John Sloan, Maurice Sterne, William Zorach and many others. A complete list of contributors will be announced in about a fortnight.

In addition to Mr. Frohman and Mr. Crowninshield, who will serve as *ex officio* members of the executive board of "The Theatre in Art," this board

will include Mr. Ross and Oliver M. Sayler, author of *Revolt in the Arts*, as well as the treasurer and the executive director of the exhibition when these posts are filled. The exhibition committee will include Lee Simonson, John Sloan and William Zorach. Other officers, patrons and committees are in process of organization and will be announced shortly, as well as the dates of the pre-view and public opening.

Hitherto, Americans have pinned American artistic recognition in the Louvre on James McNeill Whistler's "Portrait of my Mother," Eakins' admission to the Parisian hall of fame is forthright recognition of his peculiar and individual genius.

Slightly more than two years ago, Philadelphia's Art Museum received thirty-two of his canvases from his widow and Miss Mary Adeline Williams as a gift, and the collection comprises the largest and most representative group of his works in the possession of any museum or private collector in the world.

LOUVRE ACCEPTS EAKINS PORTRAIT

PHILADELPHIA.—A portrait by Thomas Eakins, renowned American realist, and the gift of the Pennsylvania Museum of Art in Philadelphia with the consent of its donors, has been accepted by the French Government and the Consultative Committee of the Louvre in Paris, where it will be hung in the American section.

A letter announcing the acceptance of the portrait—"Clara," painted by Eakins in 1905—and expressing in the highest terms the appreciation of its artistic merit, has been received from M. Henri Verne, director of the Louvre, by Fiske Kimball, director of the Pennsylvania Museum of Art.

Museum authorities feel that the action of the Louvre in accepting the portrait, while confirming Eakins as one of the foremost American painters, also is a distinct recognition of the importance from the world viewpoint, of American artistic creation, for in a sense, as the Louvre believes, so believes most of Europe in matters of art.

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BERLIN LETTER

by Flora Turkel-Deri

The Flechtheim Gallery presents a group of works by fourteen young artists and it is interesting to see how variously the present generation responds to the challenge of today. A distinctive style, expressive of the epoch, is obviously not developing at the present time. There is, however, no work in this assemblage that lacks a modern point of departure.

The fundamentals of the new evolution—solidly built composition, simplification and powerful design—are found in H. H. von Merveld's paintings, which happily blend classical serenity with the modern feeling for plastic living form. Although there is nothing adventurous in these canvases, they have the truth and beauty of genuine inspiration. The forms and colors of the southern French landscapes, which are handled with much freedom and clarity, echo and suggest the pure outlines of this locale.

A classical flair also appears in the paintings by Paul Strecker whose style, like that of his confrere, stems from Parisian sources. However, while Merveld is a follower of Cézanne, the truly lyrical character of Strecker's depictions is reminiscent of Ingres and Picasso. These charming symphonies in blue are full of a melodious rhythm and have a distinct and suggestive refinement and balance. The general simplicity of these conceptions heightens their impressiveness and gives them a feeling of great maturity.

The use of free, untrammeled color is an important feature in the painting of Albert von Urach. This artist's brisk glimpses of diverse subjects are happily accented with gay tones and show a keen consciousness of pictorial realities. Also worthy to be singled out is Wolfgang Paalen, whose pictures

likewise reveal the influence of the omnipresent French school. He, too, is mainly preoccupied with color and has an individual responsiveness to the wide range of its possibilities.

The surprise of the exhibition is the development of E. W. Nay, who has changed both his technique and his artistic convictions during a stay in Rome. Entirely abandoning the flesh, he now works on abstract lines, inventing forms which suggest cosmic, geometrical symbols. Although we are no advocate of rigid adherence to physical form, these conceptions would seem to prove that inspiration drawn from other than natural sources is not productive of very suggestive results.

Wassily Kandinsky, the inventor and initiator of abstract painting, holds to his faith with wonderful consistency, although the pure form of this artist's manner has not found much following.

The present exhibition at the Möller Gallery includes, for the first time, a large group of some fifty drawings which testify to the artist's rich intuitional equipment. Through Kandinsky's well-balanced personality these designs hold a distinct aesthetic meaning for those who are responsive to their message. Also on view are some 1931 water colors of great formal and coloristic merit. Kandinsky's interpretations of emotional experiences have so much harmony, unity and completeness that one does not miss representational form.

Two years ago the Hartberg Gallery introduced the painter, Zygmunt Menkes, to Berlin and the interest aroused by this first showing is confirmed by the display now staged at these same galleries. Menkes is of Polish origin and the melancholy that runs through his conceptions bears witness to his

national heritage. Everything that this artist does shows ability, poetry and imagination while his tenderness towards his subjects renders his art essentially emotional. Coloristically, these works reveal the artist's joy in generously applying warm tones to the canvas and filling them with sense and mood. He thus succeeds in bringing his luxurious pigments into accord with the soft, slightly melancholy spirit that pervades these pictures. However, as a whole Menkes' art has more subtlety than strength. As a rule, purely formal representation is consciously or unconsciously neglected in favor of melodious rhythm and pensive expression.

One rarely finds work so unequal in character as that presented by Rudolph Schlichter at the Gurlitt Gallery. Schlichter is an imaginative painter, who ventures to paint religious compositions in which colors are used as definite symbols to enhance the significance of the main theme. Although the artist gives much thought to these interpretations and attempts to reveal the spirit of faith through allegory, his creations leave one quite cold, because they do not have the pure and sincere suggestions that speak to us so deeply in mediaeval art.

But while Schlichter fails to arouse appreciation in these large, rather pretentious oils, his water colors and drawings are very interesting. In the fantastic landscapes, he is able to do the unusual with authority. His trees and plants have a strange animation, vividly expressive of breath-taking drama, of the fatality that reigns over all existing things. An unusual color scheme increases the persuasiveness of these conceptions, which were obviously created under the urge of some strong inner compulsion.

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The final liquidation sale of fine jewelry, the property of the estate of John Kirkpatrick, one of New York's well-known and long established jewelers of high repute, will take place at the American-Anderson Galleries on the afternoons of March 10, 11 and 12, by order of Margaret H. Kirkpatrick, executrix. Exhibition begins today, March 5. This collection of 350 items represents the finest type of modern platinum jewelry and is especially strong in diamond-set pieces. In addition, there are many attractive and less elaborate items, including watches, brooches, rings and gentlemen's dress sets and pearl scarfpins.

**German Artists
Seek to Regulate
All Restorations**

BERLIN.—The German Federation of Artists is concerning itself with the restoration of works of art. It demands that the materials and methods used in the restoration of works of art be passed upon by specialists and that restorers undergo an examination. It is further proposed that a photographic record be made of objects before and after restoration; and, fourthly, a point of great importance, that the works of the great masters, wherever they happened to be, shall be considered national property, and their integrity protected by a body of experts.—F. T. D.

**NEW YORK
AUCTION CALENDAR**
**American-Anderson Galleries
30 East 57th Street**
March 5, aft.—Sale of XVIIth-XVIIIth century Italian furniture from the stock of Louis & Company of N. Y.
March 9, aft.—Sale of books, old manuscripts, etc., by order of two Long Island collectors.
March 10, 11, 12, afts.—Sale of modern jewelry from the estate of the late John Kirkpatrick of New York. Exhibition begins March 5.
**National Art Galleries
Rose Room, Hotel Plaza
58th and Fifth Avenue**
March 12, aft.—Rare musical instruments, art objects and autographs, collected mainly by Madame Marcelle Lindh, opera singer, and sold by order of Mr. G. S. Jacobsen. Exhibition, March 6.
**Plaza Art Galleries
9 East 59th Street**
March 9, 10, 11, 12, at 2 p. m.—Liquidation sale of the valuable stock of French and English antiques and fine reproductions; tapestries, silver, etc., the property of the Grosvenor Galleries Ltd., 770 Madison Ave., who are retiring from business. Exhibition, March 6.
**Rains Auction Rooms
3 East 53rd Street**
March 9, 10, 11, at 2 p. m.—Old English furniture, decorations, furnishings fine Georgian silver and old Sheffield plate, also group of early American furniture, etc., sold by order of a collector and from various private accounts. Exhibition, March 6.
**Walpole Galleries
13 West 48th Street**
March 7, at 2 p. m.—Miscellaneous sale of pewter, glass, china, lamps, bronzes, Currier & Ives prints, etc.
**The Mauritshuis
Acquires Fine
Thomas de Keyser**

THE HAGUE—The Mauritshuis in the Hague has acquired from the U. S. S. R. a masterpiece of Dutch painting which had been hidden in one of the Czar's palaces near Leningrad. Professor Martin has ascertained that Thomas de Keyser painted this picture, which he considers one of the most brilliant examples of art created in the low countries before Rembrandt. The picture renders Ludolph Fredericksz, standard bearer of the sharpshooters in Amsterdam, dressed in the splendid regalia of the guild.

**SCOPE OF TEXTILE
DESIGNS ENLARGED**

The Sixteenth Annual Textile Design Competition, which is open to all artists, this year has a broader field of interest than previously, for it includes designs for wallpaper, linoleum, rugs, carpets, playing cards and oil cloth, as well as decorative and costume fabrics.

A special feature will be the group prizes offered for related designs planned for ensemble selling.

Prizes totaling \$1,300 will be awarded on April 5, and exhibition of designs submitted will be on view at the Art Center from April 6-16.

Full information as to the conditions of the contest may be obtained from the Secretary of the Art Alliance, 65 East 56th Street, New York City.

**Brooklyn Holds
Annual Exhibit
Of Photography**

Beginning Tuesday, March 8, to continue through the month, the Brooklyn Museum will hold an exhibition of photography in the Print Gallery.

In the first room the Photographic Department of the Brooklyn Institute of Arts and Sciences will present its forty-second annual exhibition. Out of 188 prints submitted to the jury of selection only 98 were chosen for exhibition, representing the cream of the work by this group of strictly amateur photographers. The jury was composed of Miss Elisabeth Luther Cary, art critic of *The New York Times*, Rosabelle MacDonald, artist, William Elbert Macnaughton, pictorial photographer, Marcel Maurel, portrait etcher, and H. L. Williams, photographic illustrator.

In the second gallery will be shown the work of the leading photographers of Italy, Germany, France, Mexico and the United States. Among the exhibitors from this country are Margaret Bourke-White, Douglas Robbins, Charles Sheeler, Edward Weston, Imogene Cunningham, George Lynes and Walker Evans; from France, André Kurtz, Man Ray and Sougez; from Germany, Hege Umbo, Ilseberg and Maholy-Nagy; from Mexico, Jaimez; from Italy, Tina Modotti, and from England, Cecile Baton.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street—Old English coaching prints.

Ainslie Galleries, Waldorf-Astoria, Park Avenue and 59th Street—Paintings by Ivan Choultse, and paintings by Ashton Knight.

American-Anderson Galleries, 30 East 57th Street—Portraits by American artists, through March 19. Admission 50 cents, for the benefit of the unemployed.

American Folk Art Gallery, 113 West 13th Street—Early American paintings in oil, water color, etc., and on velvet and glass, Pennsylvania Dutch factor, etc. (Open by appointment).

An American Group, The Barbizon Plaza, 58th Street and Sixth Avenue—Water colors by Jacob Getlar Smith, Feb. 23, through March 12.

An American Place, 509 Madison Avenue—Photographs (1892-1932) by Alfred Stieglitz, through March 12.

American Woman's Association, 353 West 57th Street—Water colors, pastels, miniatures and drawings in color, March 8-31.

Architectural League, 215 West 57th Street—47th annual exhibition, through March 12.

Arden Gallery, 460 Park Avenue—First show of drawings by Carroll French, through March 12. Folk costumes of Holland by Gratianne de Gardillane and Elizabeth W. Moffat, March 8-11.

Argent Galleries, 42 West 57th Street—Garden sculpture and flower paintings by members of the National Association of Women Painters and Sculptors, March 7-26.

Art Center, 65-67 East 56th Street—Work by members of the N. Y. Society of Craftsmen, semi-permanent. "Fifty Prints of the Year," to March 31. Designs submitted for the Wolf Packagin Competition, March 1-19.

Averell House, 142 East 53rd Street—Animals in sculpture, mainly dogs, by Madeleine Fabre and paintings from Knoke House, through March 12.

Babcock Art Galleries, 5 East 57th St.—Paintings by Henry S. Eddy, to March 12.

Bachstitz, Inc., the Sherry-Netherlands, Fifth Avenue and 59th Street—The Stephan von Auspitz collection.

Balzac Galleries, 449 Park Avenue—Group of Young Americans, March 1-31.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

John Becker, 520 Madison Avenue—Sculpture in bronze and terra cotta by Isamu Noguchi, until March 10.

Boehler & Steinmeyer, Inc., Ritz-Carlton Hotel, Madison Avenue at 46th Street—Old masters.

Bourgeois Galleries, 123 East 57th Street—Stage sets and models Robert Edmund Jones, to March 26.

Brooklyn Museum, Eastern Parkway, Brooklyn—Reproductions of Byzantine mosaics. Modern Catalan paintings, assembled by the College Art Ass'n, Feb. 15-March 12. International exhibition of modern photography, March 8-31.

Painters and Sculptors Gallery, 212 Hicks Street—9th annual exhibition by the Brooklyn Society of Modern Artists, to March 13.

Brownell-Lambertson Galleries, 106 East 57th Street—Lithographs by C. J. Shearn, Jr. and fine decorative appointments, March 1-12.

Brummer Gallery, 55 East 57th Street—Ceramics by Artigas, March 5-April 5.

Bucher Galleries, 485 Madison Avenue—Antiques, tapestries and objects of art.

Butler Galleries, 116 East 57th Street—Paintings "suitable for decoration."

Carlberg & Wilson, Inc., 17 East 54th St.—XVIIIth century English and French portraits, primitives and sporting pictures.

Ralph M. Chait, 600 Madison Avenue—Important Chinese porcelains.

Chambrun Galleries, 556 Madison Avenue—French paintings.

Charles of London, 52 East 57th Street—Paintings, tapestries and works of art.

Cheshire Galleries, Chryster Building, 42d and Lexington Avenue—Symbolic portraits and pencil drawings by Alejandro de Canedo, March 7-19.

Children's Art Centre, 184 Eldridge Street—Facsimiles of drawings by Rembrandt.

Contemporary Arts, 12 East 10th Street—Oils and water colors by George Constant, March 8-April 1.

Daniel Gallery, 600 Madison Avenue—Group show of American painting.

Delphie Studios, 9 East 57th Street—Recent photographs by Edward Weston and drawings by S. Stella Henoch, Feb. 29-March 13.

Demotte, Inc., 25 East 78th Street—Drawings by Isamu Noguchi, through March 12.

Herbert J. Devine, 42 East 57th Street—Early Chinese bronzes, jades, pottery, paintings and sculpture: Scythian art.

Downtown Gallery, 118 West 13th Street—Recent work by Wood Gaylor, through March 22.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters and works of art.

Dudensing Galleries, 5 East 57th Street—Group show of paintings, drawings and lithographs, until March 15.

Durand-Ruel Galleries, 12 East 57th St.—Landscapes by Laura Talmage Huych, March 8-21.

Durlacher Brothers, 670 Fifth Avenue—Old masters and antique works of art.

Ehrle Galleries, 36 East 57th Street—Furniture and furnishings by Hammond Kroll, and fine pieces by contemporary European artisans, March 9-30.

Ferrari Galleries, 63 East 57th Street—Recent paintings by Jack B. Yeats, water colors by Francis Chaplin, recent lithographs by J. W. Gollinck, and portraits in sculpture by Baroness Barbara von Kalckreuth, to March 14.

Fifteen Gallery, 37 West 57th Street—Sculpture by Isabel M. Kimball and paintings by Agnes M. Richmond and Winthrop Turney, Feb. 29-March 12.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Pascal M. Galleria Art Gallery, 115 West 57th St.—Paintings by American and foreign artists.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Landscapes by Hobart Nichols, March 1-12. Colored etchings of the Orient by Dorsey Potter Tyson and etchings by Roth, Chauncey F. Ryder, McNulty, Webster, Huttly, Kappel, Margulies and Lozowick, March 1-12. Etchings of tennis stars by Helen Wills Moody.

Harlow, McDonald Co., 667 Fifth Ave.—Etchings by Rembrandt, and etchings and drawings by Stanley R. Badwin, through March 14.

Marie Harriman Gallery, 61 East 57th Street—Paintings by Juan Gris. One-man show by Roger de la Fresnaye.

Heller Gallery, 515 Madison Avenue—Metropia fabrics.

P. Jackson Higgs, 32 East 57th Street—Old masters from the XIVth until the XIXth century.

Hispanic Society of America, 156th Street and Broadway—Paintings of Gaucho life in Argentina by Quiros, to April 15.

International Gallery (Marie Sterners), 9 East 57th Street—Drawings by international artists, to March 12.

Edouard Jonas of Paris, 9 East 56th St.—Permanent exhibition of French XVIIIth century furniture and works of art, "Primitive" paintings and paintings of the XVIIIth century French and English schools.

Kennedy Galleries, 785 Fifth Avenue—English sporting prints, through March.

Keppler Galleries, 16 East 57th Street—Prints by great modern artists, Feb. 15-April 1.

Thomas Kerr, Frances Bildg., Fifth Avenue at 53rd Street—Works of art, paintings, tapestries and antique furniture.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue—Etchings by Robert Lawson.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 11 East 57th Street—Dry points by Muirhead Bone, through March.

Kraushar Galleries, 680 Fifth Avenue—Water colors and drawings, March 7-23.

L'Elin Galleries, 50 East 52nd Street—Paintings by Raphael Soyer, to March 22.

J. Leger & Son, 695 Fifth Avenue—XVIIIth century English portraits and landscapes.

Leggett Studio Gallery, The Waldorf-Astoria, 50th Street and Park Avenue—Portrait photography by George Pratt Lykes, to March 19. Woodcuts in color by Frank Morley Fletcher, Feb. 23-March 12.

John Levy Galleries, 1 East 57th Street—One-man show by Rafael Sanchez Yago, Feb. 29-March 12.

Julien Levy Gallery, 602 Madison Avenue—Modern European photography, to March 11.

Little Gallery, 29 West 56th Street—Handwrought silver.

Macbeth Gallery, 15 East 57th Street—Paintings by George Fuller and drawings of N. J. landmarks by Sanford Ross, Feb. 29-March 12.

Macy Galleries, 34th Street and Sixth Avenue—Exhibition to celebrate the Washington Bicentenary.

Pierre Matisse Gallery, 51 East 57th Street—Selected modern French painters and sculptors.

Metropolitan Galleries, 730 Fifth Avenue—Italian paintings of the XVth, XVIth and XVIIth centuries, including part of the loan collection from the Esposizione D'Arte Italiana, held in Birmingham, Ala.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Prints (selected masterpieces). Japanese textiles from the Bling collection, through April 17. Early

woodcuts largely from the James C. McGuire bequest. Paintings by Samuel F. Morse and a Washington Bicentennial exhibition, Feb. 16-March 27.

Michaelyan Galleries, 20 West 47th Street—Oriental rugs, old tapestries, chenille carpets.

Mitch Galleries, 108 West 57th Street—Drawings by Sterne, Karski, Kuniyoshi, Kroll, Flene, Brook, Peggy Bacon and paintings by Mrs. B. King Couper, March 7-19.

Montross Gallery, 785 Fifth Avenue—Paintings by Russell Cheney, Feb. 29-March 12.

Morton Galleries, 127 East 57th Street—Water colors by Alex. R. Stavenitz, Feb. 29-March 12.

Museum of the City of New York, Fifth Avenue at 104th Street—Historical exhibits relating to New York City.

Museum of Irish Art, The Barbizon, Lexington Avenue and 63rd Street—Paintings by Royal Hibernian Academicians. A permanent exhibition of art and crafts.

Museum of Modern Art, 730 Fifth Avenue—Exhibition of modern architecture.

Museum of French Art, 22 East 60th Street—Comparative exhibition of Derain and Vlaminck, through March 20.

National Arts Club, 15 Gramercy Park—Exhibition by junior artist members.

J. B. Neumann, New Art Circle, 9 East 57th Street—Work by living Americans, March 7-31.

Newark Museum, Newark, N. J.—Modern American paintings and sculpture, the bequest of Miss Lizzie Bliss. The Jaehne loan collection of Netsuke and Japanese art. Jaehne loan of Chinese art, opening March 1. Objects of beauty costing 5 and 10 cents. Colonial life, an exhibition to celebrate the Washington Bicentennial.

Newhouse Galleries, 578 Madison Avenue—French exhibition from Renoir to Modigliani, March 7-31.

New York Public Library, 476 Fifth Ave.—Early views of American cities. Memorial exhibition of wood engravings by Timothy Cole, through March. Original cartoons by Walter J. Enright, to March 19.

New York Society of Women Artists, 735 Fifth Avenue—Work by husbands, sons, etc., of members, March 1-15.

Painters and Sculptors' Gallery, 22 East 11th Street—Work by Helen Young and by Morris Frank, to March 15.

Saint and Andrew, 71 East 57th Street—Special exhibition of XVIIIth century cabinets, bookcases and secretaries.

Marie Sterners, 9 East 57th St.—Sculpture by Eli Nadelman, from the private collection of Helena Rubenstein, to March 17. Paintings by Elena and Bertha de Hellebrant, to March 12.

Zborowski Gallery, 460 Park Avenue (at 57th Street)—Paintings by Derain, Modigliani, Utrillo, Ebliche, Th. Debain and Richard.

Howard Young Galleries, 634 Fifth Ave.—XVIIth and XVIIIth Dutch paintings, through March 12.

Stora Art Galleries, 670 Fifth Avenue (entrance on 53rd St.)—Bronze statuettes before Christ (Hittite, Etruscan, Greek and Egyptian.)

Times Gallery, 778 Madison Avenue—Work by young American artists.

Valentine Gallery of Modern Art, 69 East 57th Street—Work by Louis Eilshemius, Feb. 22-March 19.

Van Diemen Galleries, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 19 East 54th Street—Special exhibition of XVIIIth century English furniture, silver, porcelain and paneled rooms.

Wannamaker Gallery, au Quatrième, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Julius H. Weltner, Inc., 122 East 57th St.—Old and modern paintings.

Weyhe Gallery, 794 Lexington Avenue—Prints and drawings by Emil Ganso, March 7-26.

Whitney Museum of American Art, 10 West 8th Street—"Provincial Paintings" of the XIXth century. Audubon prints, cartoons by Nast and colored lithographs (from the museum's collection) through March 29.

Wildenstein Galleries, 617 Fifth Avenue—Crayon portraits by Edith C. Blum.

Yamanaka Galleries, 680 Fifth Avenue—Group of important early Chinese bronzes.

Zilberman Gallery, 133 East 57th Street—Paintings, art objects and furniture.

W. and J. Sloane, Fifth Avenue at 47th Street—Antique and semi-antique rugs.

S. P. R. Galleries, Inc., 40 East 49th Street—Paintings by Emmanuel Romane, March 8-April 2.

Stair and Andrew, 71 East 57th Street—Special exhibition of XVIIIth century cabinets, bookcases and secretaries.

Marie Sterners, 9 East 57th St.—Sculpture by Eli Nadelman, from the private collection of Helena Rubenstein, to March 17. Paintings by Elena and Bertha de Hellebrant, to March 12.

Howard Young Galleries, 634 Fifth Ave.—XVIIth and XVIIIth Dutch paintings, through March 12.

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FOREIGN AUCTION CALENDAR

BERLIN

Hollstein & Poppel
April—Old Master prints.
Rudolph Lepke

March 15—Paintings and antiquities from the Wollenberg collection.

Paul Graupe
March—The Ibach collection of modern graphic art.

Int. Kunst-Auktions

Early March—The Eugen Marcus collection.

March 19—The art collection of a Southern German count.

March 21—Paintings, furniture and art objects.

MUNICH

Hugo Helbing
March—Paintings of the XIXth and XXth centuries.

FRANKFORT

Hugo Helbing
Art from the castles of several princes.

COLOGNE

Lempertz
March 15-16—The pottery collection of G. A. Lippe.

AMSTERDAM

A. Mak
March—Antiquities, etc.

Mensing & Co.

April—Works by Rembrandt and other masters. The collections of Count Oriola; art consigned by J. A. de Stuers.

LONDON

Christie's
March 8—European and Oriental objects of art, porcelain and pottery.

March 15—Old English glass from the collection of Mrs. Petrocochino.

PARIS

Hotel Drouot
April 13, 14—The Sevadjian collection of rare antiquities, sculptures, important Far Eastern paintings, modern pictures, antique furniture, tapestries, textiles, etc.

CORRECTION

THE ART News regrets that a mistake was made in referring to A. Everett Austin, who recently held a one-man show at the Brummer Galleries, as "formerly connected with the Wadsworth Atheneum." The director of this institution is Mr. A. Everett Austin Jr. and the close resemblance in the two names resulted in the above mentioned error.

RECENT AUCTION PRICES

FURNITURE, ETC., FROM VARIOUS SOURCES

American-Anderson Galleries — The three-session sale, February 25, 26 and 27 of furniture and furnishing from a Massachusetts country house and a Connecticut collection brought a grand total of \$39,971.00. The highest prices with bidders were as follows:

353—Persian vase carpet, midnight blue field; Mrs. A. C. Clay.....	\$525
358—Kirman carpet, scarlet field; French & Co.	500
548—Georgian carved mahogany and needlepoint wing armchair; Sam Serota	560
562—Flemish Renaissance tapestry, late XVII century ("Baptism of the Infants"); A. M. Adler.....	510
596—Aubusson carpet; Louis E. Elmadesi	675
597—Bakhtiari carpet; French & Co.	550

ABSTRACT BALL SET FOR MARCH 9

The Abstract Ball, the first costume ball to be given by New York artists in all fields, will take place Friday night, March 9, at the Hotel Plaza. It is held under the auspices of Contemporary Arts, a non-profit making organization which sponsors young and unknown writers as well as young and unknown artists. John Sloan is head of the art committee, and Mme. Majeska has designed the invitation setting forth a *fin-de-siècle* couple elegantly suggestive of the "mauve decade." For this festival, painters and sculptors, stage and screen stars, literary and musical lights and social lions and lionesses have all joined forces.

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